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# Watson's Art Journal.

NEW YORK, SATURDAY, DEC. 7, 1867.

PUBLICATION OFFICE, CLINTON HALL, ASTOR PLACE.

**NOTICE.**—The Publication Office of the ART-JOURNAL, will be, after this date, in Clinton Hall Building, Astor Place, next door to the Savings Bank, where subscriptions and advertisements will be received.

Editorial Rooms, 806 Broadway.

Advertisements for the current week, must be sent in before noon on Friday.

**MUSICAL AGENCY.**—Frequent applications are made to us, for musicians in the various branches of the profession, Opera, Concerts, the Church, Teaching, &c. Parties who desire to be entered upon our register, can do so by applying at our business office, Clinton Buildings, Astor Place.

## THE WEEK.

The rehearsals for the Second Philharmonic Concert have commenced, and judging by the performance of yesterday, we have every reason to expect at the second concert as rich an intellectual feast as was afforded at the first. The full list of solo artists for the second concert is not yet announced, but we understand that Madame Parepa-Rosa and Mlle. Alida Topp will positively appear. The elite of New York Society will then have an opportunity of listening to one of the most remarkable pianists of the age, and Mlle. Topp will meet, face to face, with the most brilliant audience that can be brought together in America.

The N. Y. Mendelssohn Union had a splendid rehearsal on Thursday evening, at their rooms, corner of Fifth Avenue and Fourteenth street. The whole choral portion of George F. Bristow's new Oratorio, "Daniel," was performed on this occasion, and it was rendered with infinite spirit and precision. The attendance was very full, and we have rarely heard a body of finer or fresher voices. The music is dramatic and beautiful, and we look forward to the production of this work of Mr. Bristow's as an era in the art history of America, and we are satisfied that under the auspices of the Mendelssohn Union it will be, chorally, splendidly performed.

**Debut of Miss Jenny Busk.**—This was to us a very interesting occasion, for the debutante was an American, and one of whom the European journals had spoken in terms of high praise. We regretted very much to find that she was to make her first appearance before an American audience at a Sunday evening concert; it was about as near a vocal

suicide as possible. But artists now have no recourse; all have to swallow one piano, to exhibit in one hall, to bow down to one man's despotic sway, and to follow like sheep to the slaughter, swelling up a very long list of magnificent failures. There is a certain condition of things which renders it almost impossible for a lady vocalist to make a good success now in public, for, in addition to the one piano, one hall and one man power, there is also a one singer power, which is centered in Mdme. Parepa-Rosa, who has to be sustained at the head of the heap because of the large salary paid her. This admirable artist, so universally popular, necessarily overshadows every singer who comes within the sacred orbit; she is the first and the last; the despotism swears it, the press chorus in according to instruction; the freely ticketed house yields enthusiastic thunders of acclamation, and the public is compelled to believe it. Parepa is of course a glorious singer, but she is like the juggernaut, and a great many victims are sacrificed at her shrine, yearly. Miss Jenny Busk appeared before a Parepa-Rosa audience, and all the malevolent influence of the one piano, one hall, one man and one singer power, surrounded her, but still her talents commanded a success. She has a voice of extensive compass, the lower tones of which, however, are hardly available, of most charming quality, fresh, pure, sympathetic and melodious, which has been carefully cultivated and is well under her control. Her execution is neat, well articulated, and in the delicate graces of vocalism she presents both refinement and culture. Of the actual power of her voice we could hardly judge on this occasion, for Miss Busk was evidently too nervous throughout the evening to do anything like justice to herself. Under the circumstances her selection of Queen of Night's Aria, from *Il Flauto Magico*, was not altogether favorable. The slow movement is one of the most dramatically passionate utterances in the musical language, needed more grandeur and power, but it was gracefully and feelingly sung. The second movement, which takes in the extreme high range of the voice, showed off her high notes to great advantage. She executed them so clearly and with such true intonation, that she won an encore, an honor she fully deserved. Both movements were taken too fast by the accompanist. Her second selection, the Waltz from *Romeo and Juliet*, was executed gracefully and flowingly and with much feeling. That it had not the necessary dash and brilliancy was probably owing to the fact that nervousness very seriously affects the driving power. Still it was a performance which gave evidence of the possession of a power, that only needed assurance for more mark-

ed development. She sang a simple Scotch ballad with unaffected sweetness, and we have not a doubt that when she becomes more assured of her audience, she will in the ballad specialty alone, achieve success with the public. Under all the disadvantages, we consider that Miss Jenny Busk won a success. She is evidently an artist of excellent ability, she has studied conscientiously, she has a beautiful voice, well controlled, and she only needs the genial warmth of generous appreciation to enable her to give evidence of the full scope of her powers.

Miss Jenny Busk appears again to-morrow (Sunday) evening, when we hope to find her self-assured and confident. The veteran pianist De Meyer and Carl Rosa assisted, last Sunday evening.

Madame Camilla Urso, the truly admirable violinist, has been very busy since her splendid success at the Philharmonic Society's Concert. In twenty-two days she has given twenty-two concerts with unvarying success. Apropos of the Philharmonic, the President and Directors of that admirable Society did a graceful act, honorable alike to themselves and Camilla Urso. After the performance above mentioned, they sent her a letter of compliments and thanks, couched in the warmest and most appreciative terms.

We much regret that we are about to lose Camilla Urso, as she leaves America, the latter end of January, 1868, to fulfil a brilliant engagement in Havana and other places in Cuba, and afterwards in South America. She will assuredly be the rage among the warm-blooded people of the South, and will not only reap additional fame but a golden guerdon, which her genius fully merits.

The American Mutual Pianoforte Association (chartered) will hold its eighth Distribution meeting, at the office of the association, Clinton Hall, Astor Place, on Wednesday evening, December 18th, at eight o'clock. This institution is gaining strength and popularity every day. Its affairs are managed with firmness, vigor and economy, and its branches are already extending all over the country.

## A NEW GRAND PIANOFORTE.— GEORGE STECK & CO.

In the race for excellence, in the struggle to surpass all previous achievements, this age is certainly remarkable. So eager, so sleepless is the spirit of novelty, that in no branch of business can our manufacturers afford to remain stationary. Each one must advance or he will be left far behind, and experience the mortification of seeing his neighbor reaping the reward of more active intelligence and enterprise. In no business is this fact better understood and appreciated than in the pianoforte business. He who would be up with the times, must sleep